

UNIVERSITY OF TORONTO
FACULTY OF MUSIC
OPERA DIVISION

Presents



**THE
GOOSE
OF CAIRO**

BY WOLFGANG
AMADEUS MOZART

March 4,5,11,12 1994

**THE
BREASTS
OF TIRÉSIAS**

BY FRANCIS
POULENC

MACMILLAN THEATRE

*The Opera Division's
Major Productions*

30 Years
in the
MacMillan Theatre

1964-1994

- 1964 - *The MacMillan Theatre Opens*
Albert Herring
Le Pauvre Matelot
Angélique
Amahl and the Night Visitors
- 1965 - The Secret Marriage
Deirdre
The Love For Three Oranges
- 1966 - The Telephone
L'Oca del Cairo
Die Kluge
The Wandering Scholar
The Portuguese Inn
Hansel and Gretel
- 1967 - The Impresario
The Portrait of Manon
The Rape of Lucretia
Dialogues des Carmélites
Oedipus Rex
The Magic Flute
There and Back
- 1968 - Il Combattimento di Tancredi
The Unwilling Physician
Pelléas et Mélisande
The Turk in Italy
Amahl and the Night Visitors
- 1969 - Hamlet
Ariadne auf Naxos
L'Enfant et Les Sortilèges
- 1970 - 'A School For Opera'
Iphigénie en Tauride
The Little Sweep
- 1971 - 'The Magic of Opera'
The Rake's Progress
- 1972 - The Marriage of Figaro
- 1973 - Falstaff
L'Ormino
- 1974 - Don Giovanni
Gianni Schicchi
Dido and Aeneas

- 1975 - L'Elisir D'Amore
Cosi fan Tutte
- 1976 - The Crucible
The Mines of Sulpher
- 1977 - Katya Kabanova
Albert Herring
- 1978 - Don Giovanni
The Rape of Lucretia
- 1979 - Orpheus in the Underworld
Gianni Schicchi
L'Enfant Prodigue
- 1980 - Dialogues of the Carmelites
The Marriage of Figaro
- 1981 - Patience
Perichole
- 1982 - Riders to the Sea
Amelia Goes to the Ball
Don Giovanni
- 1983 - Dido and Aeneas
L'Heure Espagnole
Prima Donna
Maria Egiziaca
- 1984 - Sir John In Love
The Crucible
- 1985 - The Marriage of Figaro
- 1986 - Gianni Schicchi
Les Mamelles de Tirésias
- 1987 - Angelique
L'Oca del Cairo
- 1988 - Riders to the Sea
La Cambiale di Matrimonio
- 1989 - Iolanta
La Canterina
- 1990 - Patience
- 1991 - L'Enfant Prodigue
Le Portrait de Manon
M. Choufleuri
- 1992 - The Marriage of Figaro
- 1993 - Dido and Aeneas
Gianni Schicchi
- 1994 - L'Oca del Cairo
Les Mamelles de Tirésias

MOZART'S

The Goose of Cairo

(L'Oca del Cairo)

STEPHEN RALLS

Conductor

NANCY HERMISTON

Stage Director

MICHAEL EAGEN

Set Design

DIANE McCANN-DAVIS

Costume Design

FRED PERRUZZA

Lighting Design

RECITATIVE ACCOMPANIMENT

SABATINO VACCA

UNIVERSITY OF TORONTO OPERA ORCHESTRA

MACMILLAN THEATRE

March 4, 5, 11, 12 1994

8 pm

University of Toronto
Opera Division

The Goose of Cairo

An Opera in One Act by Wolfgang Amadeus Mozart

Performing edition by Virgillio Mortari

English Edition by Sheldon Harnick

The Cast

Don Pippo, Marquis of Ripasecca	Marcos Pujol ♪ Oleh Chabursky ♪♪
Celidora, his only daughter	Sharla Nafziger ♪ Linda Karry ♪♪
Biondello, a wealthy gentleman	Eugene Burke ♪ Dan Chamandy ♪♪
Calandrino, a friend of Biondello	Martin Houtman ♪ Robert Herriot ♪♪
Lavinia, companion to Celidora	Debra Dent ♪ Rosalba Lamanna ♪♪
Chichibio, a servant of Don Pippo	Curtis Sullivan ♪ Peter Wiens ♪♪
Auretta, a chambermaid	Mari Hahn ♪ Jennifer Robinson ♪♪
Housekeeper to Don Pippo	Cheryl Hickman
Maid to Don Pippo	Cindy Townsend
Servants	Gary Brown Paul Maly

♪ Friday March 4, 11
♪♪ Saturday March 5, 12

*The action takes place in the Courtyard of Don Pippo's
Palace in Ripasecca - an imaginary city - some time ago.*

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Women's Committee

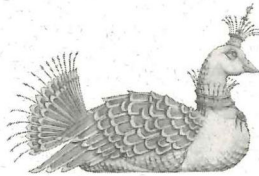


This production of
The Goose of Cairo
was originally made possible
through a generous gift
of the
Oakville Branch
of the
Canadian Opera Guild

Synopsis

Don Pippo, vain pompous and autocratic, has forbidden his daughter, *Celidora*, to marry *Biondello* - a wealthy, though somewhat brash, young actor. The arrival of gifts for Don Pippo's forthcoming marriage affords Biondello an opportunity to gain entrance to Don Pippo's courtyard for a meeting with Celidora.

Calandrino, Biondello's friend, also takes advantage of this situation to woo his beloved *Lavina*. Unfortunately, Lavina is none other than Don Pippo's intended bride - the marriage having been arranged by Don Pippo and Lavina's mercenary guardian. The four lovers have a strong ally in the resourceful servant *Auretta*, who is not above using her charm to manipulate her rather susceptible employer. This, in turn, causes great annoyance and heartache to *Chichibio*, Auretta's faithful sweetheart. Finally, an ingenious plan involving a mysterious and clairvoyant "goose" is devised. The predictions of this unique wedding gift have the desired effect on the gullible Don Pippo and the lovers are ecstatically united - for a while.



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Egyptians

Liesel Fedkenheuer
Stacey Fraser
David Jefferies

Nanette Masson
Olga Mychajluk

Sabrina Santelli
James Westman
Barbara Vermeulen

L'Oca Del Cairo

With *Idomeneo* and *Die Entführung aus dem Serail* behind him, Mozart, towards the end of 1782, accepted a commission to compose an *opera buffa* for the Italian Opera Theatre in Vienna. He settled on a project proposed to him by the Abbe Varesco of Salzburg, even though previous experience with the Abbe, as a librettist of *Idomeneo*, had been neither satisfactory nor pleasant. *L'Oca del Cairo* was intended to be a full-length opera, but disagreements between the composer and the librettist spelled an end to the project.

In 1938, the Italian composer and conductor, Virgilio Mortari, assembled the abandoned material, provided connecting recitatives and completed an orchestration already sketched out in some detail, thereby providing a viable performing version of the work in one-act form.

To ensure musical and dramatic balance, an aria and a trio were appropriated from *Lo Sposo Deluso*, an opera Mozart was not destined to complete. As no overture for this work exists and as a musical introduction is clearly called for, this production has borrowed an overture from another short work by the composer which, in the form and spirit corresponds to the occasion. This seems justified if it is remembered that, in certain circumstances, Mozart did not hesitate to avail himself of music designed for other works not completed or realized to his satisfaction. The arias, duets and ensembles that he did write for this piece have the freshness and inner life that characterize the best of his operatic output.

Bernard Paumgartner, an international authority of Mozart and his work, places the finale to the opera among the composer's greatest creations in this genre. As one of Mozart's first extended finales, it is a worthy forerunner to the towering ensembles of *Le Nozze di Figaro*, *Don Giovanni* and *Così fan Tutte*.

Calandrino: "...there is a kind of goose, a marvellous invention designed to bring Don Pippo to his senses. This rare and amazing creature does not lay eggs, but instead brings forth money !"

L'Oca del Cairo (Trans. Sheldon Harnick)

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enjoy this evening's performance.

Opera Orchestra

Goose of Cairo

Violin I

Sydney Chun
(Concertmistress)
Amanda Lee
Sophia Holmes
Deanna Vardy
Miki Tsunoda
James Swan
Etsuko Kimura
Genevieve Kaldas
Karri Quan
Hector Zavala

Violin II

Marina Zelter
(Principal)
Sheilanne Lindsay
Sophia Kim
David Imastounian
Colin Ryckman
Stephanie Numan
Tamaki Kobayashi
Maria Nenoïu

Viola

Colin Wrubleski
(Principal)
Andrea Kerr
Asako Matsuya
Tony Leong
Sun-Young Lee

Cello

Alexis Allen
(Principal)
Man Kueng Ngai
John Marshman
Dong Sheng

Double Bass

Ron Rush
(Principal)
Daniel Found
Patrick McPhail

Flute

Kate Anderson
Louis Papachristos

Oboe

Gillain Howard
Lynda Wulkan

Clarinet

Mark Boyko
John Harrison

Bassoon

Christine Cardinal
Katie Legere

Trumpet

Andrew Chung
Stacey Wright

Horn

Gina Patterson
Gabe Radford

Timpani

Christine Huang

Orchestra Manager

Patrick McPhail

University of Toronto
Opera Division

An Opera-Bouffe in Two Acts by Francis Poulenc

Text by Guillaume Apollinaire from his original play

The Cast

Thérèse	Jennifer Chamandy ♪ Siphiwe McKenzie ♪♪
Her Husband	Dan Chamandy ♪ Eugene Burke ♪♪
Monsieur Lacouf	Robert Herriot ♪ Martin Houtman ♪♪
Monsieur Presto	Christopher Ryan ♪ Marc Sottile ♪♪
A Gendarme	Michael Downie ♪ John McGillis ♪♪
A Newspaper Vendor	Jacqui Lynn Fidler ♪ Kathleen Flynn ♪♪
A Reporter from Paris	Janice Paterson ♪ Diana Kim ♪♪
The Son	James Westman ♪ Gary Brown ♪♪

♪ Friday March 4, 11
♪♪ Saturday March 5, 12

POULENC'S

The Breasts Of Tirésias

(Les Mamelles de Tirésias)

MICHAEL EVANS

Conductor

MICHAEL PATRICK ALBANO

Stage Director

ED KOTANEN

Set Design

DIANE McCANN-DAVIS

Costume Design

FRED PERRUZZA

Lighting Design

UNIVERSITY OF TORONTO OPERA ORCHESTRA

MACMILLAN THEATRE

March 4,5,11,12 1994

8 pm

produce more children and first, a journalist. Scissors, pen, ink and glue produce the desired result. The newborn son proves rather sophisticated and goes off to 'imagine' tomorrow's news. The Gendarme returns, warning that overpopulation is now causing famine in Zanzibar. But before the Gendarme can arrest the husband, there is an interruption: a fortune-teller arrives on the scene. Having disposed of the Gendarme, Tèrese and her husband exhort the audience to go home and make children.



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Townspeople

Liesel Fedkenheuer
Stina Hallberg
Cheryl Hickman
Christine Howlett

Nanette Masson
Olga Mychajluk
Erika Tanner
Barbara Vermeulen

Gary Brown
David Jefferies
Paul Maly
James Westman

Babies

Marta Deluca
Andréa Bellefeuille
Monika Branyiczky
Mairi Cowan
Vesna Djikie

Nadia Gugliotta
Helena Janik
Mei Lee
Dini Odynski
Pamela Perera

Ayelet Porzecanski
Sabrina Santelli
Lynn Torres
Holly Verhaegen
Jane Warren

Tango Dancers

Stacey Fraser	Jennifer Robinson *
§ Mari Hahn	Marian Sjolander
§ Linda Karry	Cindy Townsend
* Rosalba Lamanna	Vilma Indra Vitols

* March 4,11

§ March 5,12

Les Mamelles de Tirésias

Apollinaire wrote the *Breasts of Tirésias* in 1903, adding the prologue and final scene fourteen years later, after having served and been seriously wounded in the Great War. It was in an introductory note, written for the premiere, that he invented the word 'surrealism', thus giving a name to a new movement in art and literature. The façade of ribald humour and music-hall farce, which barely disguises the disillusionment at the futility of war and appalling loss of young lives, appealed to Poulenc, who set it to music in 1944.

A brisk orchestral introduction heralds the *Director of the Theatre*, who addresses the audience from in front of the curtain. In serious tones he explains that the object of the drama is to reform customs, a moral exhortation to produce more children. He retires and a drum-roll introduces the sun-lit atmosphere of the main square of Zanzibar. *Thérèse*, young, pretty and eccentric, declares herself a feminist and outlines her masculine aspirations. She feels her breasts detaching themselves and with the growth of a beard, her virility is complete. Pleading, *her husband* emerges from the house with a bouquet. Recognizing his wife's clothes but not his wife, he is greatly perturbed and seeks her everywhere. She confronts him, no longer Thérèse, but *Tirésias*. Returning to the house, she hurls useful and intimate articles out from the window.

As the husband goes back into the house, two drunks, *Presto* and *Lacouf*, come out of the adjoining cafe. They have been playing at Zanzibar, a card game and unable to decide who has won, they resolve the dispute by shooting each other.

The emancipated Tirésias returns in a smart suit and newly shaved, followed by her husband dressed as a woman. The people of Zanzibar join the couple in mourning Presto and Lacouf. Their corpses are removed and Tirésias is ready to conquer the universe.

A *Gendarme* arrives to investigate the crime that has taken place. Catching sight of the husband, he begins to flirt with 'her', as the people of Zanzibar are heard offstage hailing 'general' Tirésias. The husband declares his intention, since the newly-liberated women of Zanzibar are producing no children, to produce them himself. The husband promises the Gendarme that he will show him that very evening how he can produce children without assistance.

A domestic scene showing the husband tending his new offspring is interrupted by a *Paris reporter*, anxious for information. Indiscreetly, the journalist asks for a loan, and is booted off. The husband soliloquizes. He will

The Cast



Baritone **Gary Brown** was born in St. Catharines. He is in his fourth year of a Bachelor of Music Performance degree and is a student of Lynn Blaser. In September Gary was one of the soloists in Mozart's *Litaniae Lauretanae* with the Royal Scottish Academy of Music and Drama under the direction of Philip Ledger. At the end of March he will perform *Carmina Burana* with the University of Toronto Symphony Orchestra and the University Symphony Chorus. Gary plans to continue his studies in New York next year.



Tenor **Eugene Burke** was born in New Waterford, Nova Scotia. He received a Bachelor of Music degree from the University of Western Ontario and is now in his graduating year of the Opera Diploma programme. Eugene studies with Mary Morrison and has performed the role of Rinuccio in *Gianni Schicchi* and Lindoro in *L'Italiana in Algeri* for the Opera Division. He is the 1993 recipient of the Dr. F. Guenther Stahl Memorial Scholarship.



Bass **Oleh Chabursky** is from Scarborough, Ontario. He attended the University of Toronto and earned a Bachelor of Arts degree in Philosophy and Drama as well as a Masters degree in Divinity. As winner of both the Cathedral Bluffs Symphony Orchestra and the Royal Conservatory of Music Vocal Competitions, he was the guest soloist with the Cathedral Bluffs Symphony Orchestra of Scarborough in November 1993. Oleh is a first year opera student studying with Patricia Kern. He is the 1993 winner of the Josephine Harper Scholarship.



Tenor **Dan Chamandy** is from Ontario but obtained his Bachelor of Music degree from Dalhousie University. He is in his graduating year of the Opera Diploma programme and is a student of Patricia Kern. Dan sang the role of Aeneas in the 1993 Opera Division production of *Dido and Aeneas*. He was awarded the 1993 Ruby Mercer Opera Fellowship at the Canadian Opera Women's Committee Scholarship Luncheon in December and next season, Dan will join the Canadian Opera Company Ensemble.



Soprano **Jennifer Chamandy** was born in Pointe Clair, Quebec. She earned an honorary Bachelor of Music degree in Performance from the University of Toronto and as a participant in the Opera Undergraduate programme she portrayed the First Witch in the 1993 Opera Division production of *Dido and Aeneas*. Jennifer studies with Mary Morrison and is in her first year of the Opera Diploma programme. She is the 1993 winner of the John and Margaret Eros Memorial Scholarship.



Soprano **Debra Dent** is in her graduating year of the Opera Diploma programme. She received her undergraduate degree from the University of Ottawa. Debra's roles with the Opera Division have included Barbarina in *The Marriage of Figaro*, Nella in *Gianni Schicchi* and Dido in *Dido and Aeneas*. Debra is a student of Gary Relyea and is the recipient of the Luciano Pavarotti Scholarship.

Opera Orchestra

Les Mamelles di Tirésis

Violin I

Miki Tsunoda
(*Concertmistress*)
Sydney Chun
Asako Matsuya
Sheilanne Lindsay
Marina Zelter
Stephanie Numan
Tamaki Kobayashi
David Imastounian
Sophia Kim
Maria Nenoïu

Cello

John Marshman
(*Principal*)
Alexis Allen
Dong Sheng
Man Kueng Ngai

Flutes

Jaye Marsh
Kate Anderson
(*Piccolo*)

Bassoon

Katie Legere
Christine Cardinal

Trombone

Darren Jukes

Timpani

Ryan Scott

Violin II

Karri Quan
(*Principal*)
Colin Ryckman
Amanda Lee
James Swan
Sophia Holmes
Deanna Vardy
Genevieve Kaldas
Hector Zavala

Double Bass

Patrick McPhail
(*Principal*)
Daniel Found
Ron Rush

Oboe

Lynda Wulkan

English Horn

Gillian Howard

Trumpet

Andrew Chung
Stacey Wright

Tuba

Grant Cowan

Percussion

Che-Ming Tsai

Viola

Sun-Young Lee
(*Principal*)
Tony Leong
Etsuko Kimura
Andrea Kerr
Colin Wrubleski

Harp

Julia Seager

Clarinet

John Harrison
Mark Boyko

Bass Clarinet

Graham Martin

Horn

Gina Patterson
Gabe Radford

Piano

Rachel Andrist



Tenor **Martin Houtman** graduated from the Opera Diploma programme last May and travelled to the Aldeburgh Festival to sing in Monteverdi's *Orfeo*. He returned to Canada to take on a number of eclectic engagements: Murray Schafer's *Requiems for the Party Girl*; Handel's *Messiah* with the Kitchener-Waterloo Symphony, the Elmer Iseler Singers directed by Elmer Iseler; Handel's *Solomon* with the Bach-Elgar Choir directed by Wayne Strongman; and John Beckwith's reconstruction of Quesnel's *Lucas et Cécile* presented by Tafelmusik. In March he will perform in the Bach *St. John Passion* at St. Simon the Apostle Anglican Church directed by Dr. Derek Holman.



Soprano **Linda Karry** is in her first year of the Opera Diploma programme and studies with Patricia Kern. She was born in Ajax, Ontario and received her Bachelor of Music degree in Piano Performance from Mount Allison University. Linda is the 1993 recipient of the Canadian Opera Women's Committee Scholarship.



Mezzo-soprano **Diana Kim** was born in Seoul, South Korea. She will receive a Bachelor of Music degree in Performance this spring and is currently in her first year of study in the Opera Diploma programme. Diana studies with Mary Morrison. She is the 1993 winner of the Canadian Opera Junior Women's Scholarship.



Soprano **Rosalba Lamanna** is from Toronto and earned a Bachelor of Fine Arts in Music from York University. She is in her second year of the Opera Diploma programme and studies with William Neill. Last season Rosalba sang the role of Lauretta in the Opera Division production of *Gianni Schicchi*. She was Diana in the Toronto Operetta Theatre production of Offenbach's *Orpheus in the Underworld* and most recently sang the role of Emmy in *Der Vampyr* with Opera in Concert.



Baritone **John McGillis** was born in Edmonton, Alberta and received his Bachelor of Music degree in Performance from the University of Toronto. While in the Opera Undergraduate programme John sang the role of Marco in the Opera Division production of *Gianni Schicchi*. He has appeared as a soloist with Opera in Concert and the Peel Choral Society. He is in the first year of the Opera Diploma programme and is a student of Mary Morrison. He was awarded the Herman Geiger-Torel Scholarship at the COWC Luncheon in December 1993.



Soprano **Sipihiwe McKenzie** was born in Vancouver, British Columbia and received a Bachelor of Music degree from the University of British Columbia. She has performed as a soloist with the Vancouver Chamber Players in the Brahms's *Requiem*, the Prince George Symphony in Beethoven's *Ninth Symphony* and also has appeared as soloist in the Vancouver 1992 International Du Maurier Jazz Festival. Recently she sang in the Banff Centre production of *Don Giovanni*. Sipihiwe is in the first year of the Opera Diploma programme and studies with Mary Morrison.



Baritone **Michael Downie** was born in Kentville, Nova Scotia and received a Bachelor of Music degree from Acadia University. He furthered his flute studies at the University of Toronto where he earned his Artist Diploma in Performance. He is currently in his graduating year of the Opera Diploma programme and studies with Mary Morrison. He sang the title role in last season's production of *Gianni Schicchi* and is this year's recipient of the Harold A. Kopas Foundation Scholarship.



Mezzo-soprano **Jacqui Lynn Fidler** was born in Calgary, Alberta and graduated from the University of Calgary with a Bachelor of Music degree in Performance. She is in her second year of the Opera Diploma programme and studies with Patricia Kern. Jacqui has performed with Calgary Opera and recently gave a solo recital for the Wagner Society of Toronto. She was awarded the Arnold Walter Opera Scholarship at the Canadian Opera Women's Committee Luncheon in December 1993.



Mezzo-soprano **Kathleen Flynn** is from Halifax, Nova Scotia where she obtained her Bachelor of Music degree from Dalhousie University. She is in her first year of study in the Opera Diploma programme and is a student of Mary Morrison. Kathleen is the 1993 recipient of the COWC Scholarship. She is looking forward to returning to her native Halifax to perform the role of the Sorceress in Symphony Nova Scotia's production of Purcell's *Dido and Aeneas* under Georg Tintner. Kathleen is also an ardent performer of nineteenth century German Lieder and French Mélodie.



Soprano **Mari Hahn** was born in Tokyo, Japan. She earned a Bachelor of Music in Performance at the University of Toronto and continued studies at the Verdi Conservatorio, Scuola di Musica in Milan, Italy. Mari is a student of William Neill and is in the second year of the Opera Diploma programme. Last summer she sang in the premier performance of *The Iron Road* by Professor Ka Nin Chan, under the direction of Wayne Strongman of Tapestry Theatre, as a part of the Earth Spirit Festival at Harbourfront. Mari won the 1993 Russell and Evelyn Payton Scholarship.



Tenor **Robert Herriot** received a Bachelor of Arts degree in English and Theatre from the University of Manitoba. His credits include *Don Pasquale* for Co-Opera Saskatoon and *City Workers in Love* for the Winnipeg Fringe Festival. He is currently in his fourth year of a Bachelor of Music degree in Performance, studying with Patricia Kern. Robert is the 1993 winner of the Argero Stratas Scholarship.



Soprano **Cheryl Hickman** was born in St. John's Newfoundland. She received a Bachelor of Music degree in Performance from the University of Toronto in 1993 and that summer studied German Lieder at the Britten-Pears School for Advanced Studies. Cheryl is in her first year of the Opera Diploma programme studying with Mary Morrison and is the 1993 winner of the COWC Past President's Scholarship and has just been awarded the Tom Thomas Scholarship sponsored by the Toronto Symphony.



Baritone **Marc Sottile** is from Sudbury, Ontario and earned his Bachelor of Music degree in Performance from the University of Toronto. He sang the role of Marco in last season's production of *Gianni Schicchi*. Marc is in his first year of the Opera Diploma programme and is studying with Mary Morrison. He is the 1993 recipient of the Andrew MacMillan Scholarship.



Baritone **Curtis Sullivan** was born in Campbellton, New Brunswick and received his Bachelor of Music degree in voice from the University of Western Ontario. During a residency term in the Musical Theatre programme at the Banff Centre for the Arts, he was in the original production of *Subtle Surprises Ahead*. Last season, Curtis sang the role of Aeneas in the Opera Division production of *Dido and Aeneas* and later that year apprenticed in the Opera Atelier production of *Actéon*. Curtis is a student of Patricia Kern and this year received the 1993 Canadian Opera, Oakville Guild, Olive Langton Beddoe Scholarship.



Soprano **Cindy Townsend** is a native of Saint John, New Brunswick where she received a Bachelor of Music degree from Mount Allison University. Her performances in New Brunswick include *Amahl and the Night Visitors*, *My Fair Lady* and Handel's *Messiah* with Symphony New Brunswick. Cindy earned an Artist Diploma in vocal performance from the University of Toronto and is now in her first year of the Opera Diploma programme studying with Lois Marshall. She is the 1993 recipient of the Fredrick Malcolm Croggan Scholarship.



Baritone **James E.H. Westman** is a third year voice performance major at the Faculty of Music and a participant in the Opera Division Undergraduate programme. James has had extensive experience as a boy soprano and in 1984 recorded Mahler's *Fourth Symphony, Fourth Movement* with the Boston Symphony Orchestra under Maestro Benjamin Zander. Future solo work includes both the Fauré and Mozart *Requiem* with the Orpheus Choir and the premier recording of Theodore Dubois' *The Seven Last Words of Christ* with St. James' Cathedral. James studies with Patricia Kern.



Baritone **Peter Wiens** was born in Rosetown, Saskatchewan and graduated from the University of Manitoba. While in the west, he sang in Verdi's *Un Ballo in Maschera* and the school tours of *Hansel and Gretel* for the Manitoba Opera Company. He has also performed various roles for Co-Opera Saskatoon including Guglielmo, Almaviva and Masetto. Last year Peter sang the role of Aeneas in the Opera Division production of *Dido and Aeneas*. Peter is in his second year of the Opera Diploma programme and is a student of Patricia Kern. He is the 1993 winner of the Mariss Vetra Memorial Scholarship. This Spring, Peter will be a soloist in the *Bach St. John Passion* at St. Simon The Apostle Anglican Church, directed by Dr. Derek Holman.



Soprano **Sharla Nafziger** graduated in 1993 with a Bachelor of Music degree in Performance. While in the Opera Undergraduate programme she sang the role of Belinda in last season's production of *Dido and Aeneas*. A first year student in the Opera Diploma programme, Sharla studies with Mary Morrison and was awarded the Felix and Ruth Leberg Scholarship. This Spring, Sharla will be the soprano soloist in *Carmina Burana* with the Hart House Choir directed by John Tuttle and in April will sing the role of Nature in *Cupid and Death* with the Arbour Oak Trio.



Mezzo-soprano **Janice Paterson** is from Saskatoon, Saskatchewan and received her Masters in Music Performance at the University of Saskatchewan. She is a student of Mary Morrison and is in her graduating year of the Opera Diploma programme. Last season, Janice performed the role of the Sorceress in the 1993 Opera Division's production of *Dido and Aeneas*. Janice was awarded the Helen and Arthur Kennedy Scholarship at the Canadian Opera Women's Committee Lucheon in December 1993.



Bass-baritone **Marcos Pujol** holds a Bachelor of Music degree in Performance from the University of Toronto and is in his graduating year of the Opera Diploma programme. His operatic appearances include Leporello, Don Bartolo and Antonio, Puccini's Simone in *Gianni Schicchi*, and most recently, Caronte in Monteverdi's *Orfeo* under Anthony Rolfe-Johnson at the Aldeburgh Festival. This Spring, Marcos will be a soloist in Bach's *St. John Passion* at St. Simon The Apostle Anglican Church under the direction of Dr. Derek Holman.



Soprano **Jennifer Robinson** was born in Saint Johns, New Brunswick and obtained her Bachelor of Music degree in voice from Mount Allison University. She went on to study vocal performance at McGill University and continues to be a frequent soloist in various concerts and oratorio performances in Montréal, New Brunswick and Prince Edward Island. Jennifer is in her graduating year of the Opera Diploma programme and is a student of Lois Marshall. She is the 1993 recipient of the Louise de Spirt Scholarship.



Baritone **Christopher Ryan** received his Bachelor of Music degree in Performance from the University of Toronto. He performed the roles of Betto and Dr. Spinelloccio in last season's production of *Gianni Schicchi* and participated in *Le Nozze di Figaro* and *M. Choufleur* while in the Opera Undergraduate programme. Christopher has sung with the Brampton Symphony, The Amity Singers of Victoria and has performed as a soloist with the U of T choral and symphonic ensembles. He is in his first year of the Opera Diploma programme and studies with Patricia Kern.

founded The Aldeburgh Connection which presents a wide selection of Canadian artists in programmes of vocal recital music, usually set in a literary or historical context.



Stage Manager **Robert Pel** has worked at many major theatres across Canada. His opera credits include *Aida* for Manitoba Opera and *La Boheme*, *Merry Widow*, *H.M.S. Pinafore*, and *Mikado* for Edmonton Opera. For the Banff Centre he has stage managed *Les Mamelles de Tirésias*, *Government Inspector*, *Doctor and the Devils*, *Spokesong*, and *Working*. This summer Robert will join the stage management staff at the Stratford Festival.



Assistant Stage Manager **Corrine Evanoff** apprenticed at the Burt Reynolds Jupiter Theatre in Florida. While there she worked many shows including *Dreamgirls*, *Dangerous Music* and *The Bar Off Melrose*. Corrine continued in Florida to train as a Production Assistant on the ABC Television series *B.L. Stryker*. Corrine has just returned from a three month tour of Hawaii with *The Phantom of the Opera*.

One of Canada's most versatile set and costume designers, **Michael Eagen's** designs were last seen in the Opera Division's production of Ibert's *Angélique*. A designer of exceptional versatility, Mr. Eagen's designs have ranged from *Guys and Dolls* for Winnipeg's Rainbow Stage to Chekov's *Uncle Vanya* for Toronto's Theatre Plus. Mr. Eagen has spent five seasons at the Stratford Festival and maintains a continuing relationship with the Centaur Theatre in Montréal where he makes his home.

Edward Kotanen is one of Canada's most widely travelled stage and costume designers, with credits from Charlottetown to Victoria. He has created sets for Vancouver Playhouse, Winnipeg's Rainbow Stage and Theatre London. His avid interest in operetta has resulted in acclaimed designs of *The Gypsy Baron* and *Orpheus in The Underworld* for the Toronto Operetta Theatre. For the Opera Division Mr. Kotanen has designed *The Crucible*, *L'Enfant Prodigieux*, *Le Portrait de Manon*, *Monsieur Choufleuri*, *Dido and Aeneas* and *Les Mamelles de Tirésias*. His most recent work was seen in the Theatre Aquarius production of *Peter Pan*.

Lighting Designer **Fred Perruzza** attended the Theatre Technology programme at the University of Toronto and for seven years was stage manager with the Canadian Opera Company on tour as well as at the main stage of the O'Keefe Centre. After five years of stage management at the National Arts Centre in Ottawa, he was Assistant Director to Brian McDonald on the production of *Cendrillon* which played Paris, San Francisco, Washington and the New York City Opera. Mr. Perruzza began as the Technical Director of the MacMillan Theatre in 1978 and is currently its' Director of Operations. He has designed over 20 productions for the Opera Division which have included *The Marriage of Figaro*, *Patience*, *Gianni Schicchi* and *Riders to the Sea*. His credits also include lighting designs for the Toronto Operetta Theatre at the St. Lawrence Centre, Centre in the Square in Kitchener and at the MacMillan Theatre.



Canadian born lyric coloratura **NANCY HERMISTON** has established herself in recent years as one of Europe's most versatile and exciting vocal artists. Her European debut in 1983 led to a permanent engagement at the prestigious Nürnberg Opera Company. In addition to her busy performing career, Miss Hermiston has distinguished herself as founder of the first "Musikalischer Damen-Club" of the Nürnberg Opera House which has raised one quarter of a million Deutsche Marks for the Opera House over

the past five years. Miss Hermiston was presented with the "Nürnberg Goldener Trichter" award in recognition of her fund-raising initiatives and her ten years of performance with the Städtische Bühnen Nürnberg. In 1978, Miss Hermiston began directing and in 1991 joined the stage director's staff of the University of Toronto's Opera Division. Last season she staged Puccini's *Gianni Schicchi* and this year she directs Mozart's *L'Oca Del Cairo*.



MICHAEL PATRICK ALBANO is the coordinator of the University of Toronto's opera Division where he has staged over twenty operas including the Canadian premieres of Debussy's *L'Enfant Prodigue* and the Paisiello *Barber of Seville*. He is also the resident stage director of Opera Studies at the Chautauqua Institute. In addition to directorial assignments in Boston, Montreal, Chicago and St. Louis, Mr. Albano is a frequent contributor to the Canadian Broadcasting Corporation, where he has devised the

documentaries *Love Letters*; *Wit, Wisdom and Song* and *Edward and Mrs. Simpson*. In 1985, he wrote and directed *An Evening of Noel Coward* starring John Neville for the Toronto's Centre Stage which was subsequently broadcast over the CBC's Arts National. Recent engagements include *La Cenerentola* for Milwaukee's Florentine Opera, *The Pirates of Penzance* for Canada's Festival of the Sound and *The Marriage of Figaro* for the Yale School of Music. Forthcoming directorial assignments include *La Fille du Regiment* for L'Opera de Montreal, Chabrier's *L'Etoile* for the Opera Theatre of St. Louis and *La Boheme* to open the Canadian Opera Company's 1994 season at Toronto's O'keefe Centre.



Michael Evans, conductor of *Les Mamelles de Tirésias*, was born in England and attended the Royal College of Music, London. He acquired his Bachelor of Music and Masters of Arts degrees at the University of Toronto's Faculty of Music where he was a harpsichord pupil of Greta Kraus. For several seasons, Mr. Evans was a member of the music staff for Ottawa's *Festival Canada* at the National Arts Centre under Mario Bernardi. In 1972, he joined the staff of the Faculty of Music's Opera Division and in

1977 made his conducting debut with Benjamin Britten's *Albert Herring*. *Les Mamelles de Tirésias* marks Mr. Evans seventeenth opera for the University of Toronto. In addition to his musical activities with the Opera Division, Mr. Evans maintains a long-term association with the Canadian Opera Company.



Stephen Ralls, conductor of *L'Oca del Cairo*, was educated at Merton College, Oxford (M.A. in Music) and at the Royal Academy of Music. He worked with the English Opera Group and the English Music Theatre Company at the Aldeburgh Festival where he performed the piano part in the premiere of Britten's *Death in Venice* and accompanied Sir Peter Pears in numerous recitals. Mr. Ralls joined the staff of the Faculty of Music at the University of Toronto in 1978 and also has been a frequent music staff

member of the Canadian Opera Company. Mr. Ralls is a coach at the Britten-Pears School for Advanced Musical Studies at Aldeburgh each summer. In 1982 he and Bruce Ubukata

Production Staff

Director of Operations	Fred Perruzza
Stage Manager	§ Robert Pel
Assistant Stage Manager	§ Corrine Evanoff
Technical Assistant	Chris Brooks
Production Assistant	James Fulton
Head of Wardrobe	Leisa Bellmore
Seamstress	Martha Paul
Wigs	Donna Glidden
Make-up Supervisor	Dawn Rivard
Assisted by	Rhonda Collins
	Jillian Logan
	Kelly Probynsmith
Properties	Ann Webster
Scenic Artist (refurbishing)	Jeannie Thib
Crew	Rick Giroux, Dave Hamilton, Brian Kool, Andrew Macfarlane, George Milenov, Paul Quesnel, Patrick Raine, Tanya Sclocco
Flyman	Michael Lankashire
Follow Spots	Stepffanie Lockhart, Brian Kool Tanya Sclocco

§ By permission of Canadian Actors' Equity Association

Acknowledgements

The Opera Division gratefully acknowledges the **Canadian Opera Women's Committee**, the **Oakville Branch of the Canadian Opera Guild** and the **Niagara Region Opera Guild** for their ongoing support.

The Poster for this production, designed by the **Riordon Group** with artwork by **Linda Montgomery**, was made possible by the generosity of an anonymous donor.

Thanks to the Canadian Opera Company for the use of the Vice-Regal Salute "Jackman Version" arranged by J. Scott Irvine and to François Speich of the Charlesview Apartments

Opera Division Staff

Musical Director * James Fraser-Craig

Acting Musical Director Michael Evans

Stage Directors Michael Patrick Albano
 Tom Diamond
 Nancy Hermiston
 James Robinson
 Catherine Wilson

Assistant Conductors (Goose of Cairo) Brad Thachuk
 (Les Mamelles de Tiresias) Robin Wheeler

Head Coach & Conductor Michael Evans

Music Staff Rachel Andrist
 Stephen Ralls
 Sabatino Vacca
 Robin Wheeler
 Leonard Hancock

French Rosemarie Landry

Italian Mark Morash

German Greta Kaus

Fencing Kay Aoyama

Dance Sarah-Jane Burton

Alexander Technique Kelly McEvenue

Co-ordinators Michael Partick Albano
 Nancy Hermiston

Administrative Assistant Tina Orton

Production Assistant Catherine Hatt

* On Leave 1993/94

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on the stage of the MacMillan Theatre

March 22, 1994

2pm

Tickets \$15

&

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An evening of fully staged and costumed Excerpts
from the Operatic Repertoire

Friday, April 29

Saturday, April 30

Friday, May 6

Saturday, May 7, 1994

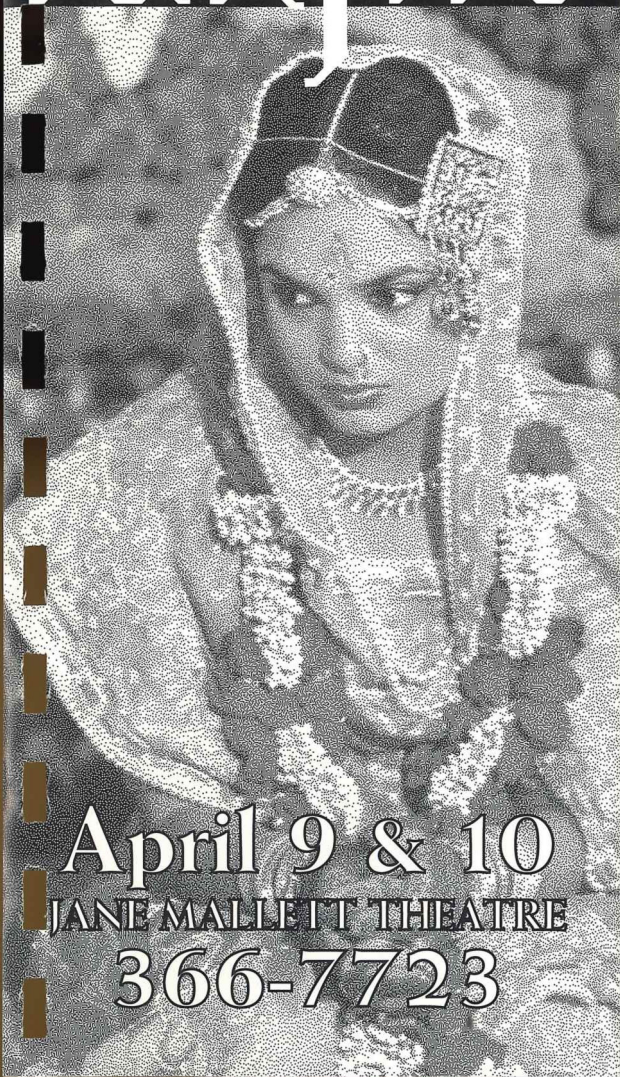
All performances at 8pm

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La Traviata



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Music Director **Stuart Hamilton, C.M.**

Saturday

Sunday

Jackalyn Pipher

Jane Leibel

Guillermo Silva-Marin

John Hebert*

Donald Jones

Gregory Atkinson*

Elizabeth Turnbull*, Yoriko Tanno*

Karen Olinyk*, Margaret Terry,

Steven Price*

Opera in Concert Chorus

Robert Cooper, Conductor



Jackalyn Pipher



Guillermo
Silva-Marin



Jane Leibel



John Hebert

*debut with O.C.

Saturday, April 9, 1994 • 8pm

Sunday, April 10, 1994 • 2pm

JANE MALLET THEATRE

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